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THE ETUDE



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Through Marchesi, Garcia became the "grand teacher" of her famous

THE ETUDE

ALEXANDER LAMBERT.

(Teacher, pianist and author of technical works.)

Bach and Clementi, or Graner, or some other master-writer of studies, would receive the next consideration, requiring great activity of the mind; rhythmic as well as key problems are here of constant recurrence. Lastly come the work on the so-called pieces, fantasias, preludes, impromptus, idealized dance forms, sonatas, preludes, fugues, etc. What a wealth of offerings to choose from, and yet the publishers are constantly at it, putting forth so-called modern utterances, as if bent upon the task of making us forget everything from Domenico, the son of Alessandro Scarlatti, to Chopin, Henselt, Liszt and Saint-Saëns!

Following rules, carefully observed and carried out with patience and sincere application, will prove beneficial to earnest students:

1. Intelligent technical work; this means slow work in technique with a special stress on perfect independence of fingers, and a development of strength in every direction. Slow work, because speed and good work seldom hitch together in study.

2. Scales should be clean, double thirds, double sixths, and double octaves (from the wrist) to be practiced with all possible gradations of tone.

3. Rhythmic problems should not be neglected, and those offered by Ferdinand Hiller in his Rhythmic Studies will promote a sound knowledge in a direction universally neglected.

4. To get a good idea of the piece to be studied, take notice of the tonality, of the tempo, themes, modulations, repetitions, etc. Take notice of all chromatic alterations, and remember that all such, unless cancelled, are always good for the measure.

5. The greatest of artists establish promptly and permanently a certain fingering for the piece he wishes to play; if a teacher knows his business he will give music that is fingered, not by experimenters, but by musicians of repute; or he will—out of consideration for a certain kind of hand, which may not find the printed fingering adapted to it—finger the music, and it should not be slighted, for correct playing and phrasing depend on absolutely correct fingering. When the mnemonic work begins, surprisingly quick results are obtained if the fingers find their proper places.

6. Watch your touch, the phrasing and expression marks; these things develop the character of the music, and if the teacher fails to explain that a Polonaise is a broad, stately movement, take cognizance of the tempo indication at the beginning, and play it with breadth and dignity. The *mazurka* of Chopin's Op. 53 does not imply *allegro*; this famous movement overflows with boldness of phrasing, masterly continuousness of purpose, brilliancy, and characteristics which distinguish the national music of Poland; it is not a Galop, and Chopin never intended to have it played the way we often hear it nowadays; unfortunately it adapts itself to the vagaries of virtuosi and their imitators, but their playing is seldom authoritative.

7. A quiet stance with the work to be studied opens to one's mind a clear view of the spiritual conception of the piece, which conception is oftentimes neglected for the sake of the mechanical work.

8. Practice everything in small sections of two or four measures at a time, with the closest possible observance of all technical requirements; playing a piece through once, twice, or a dozen times will not develop a knowledge of it or of its technical problems, which creep up oftentimes when least expected and should be worked over by themselves.

9. Do not depend on the pedal for a legato tone; a singing legato as well as its direct opposite, a crisp staccato touch, are absolutely indispensable, and can be acquired only with patience and intelligence.

10. The use of the two ordinary pedals, individually and collectively, depends on conditions easily explained to a student that has a reasonable knowledge of chord relations.

11. At least one hour a day should be given up to mnemonic work, which again should be based on a fundamental knowledge of harmony.

These and other suggestions as regards daily practice depend on the intelligence of the pupil as well as on the hand that guides him.



ALEXANDER LAMBERT

finger exercises and scales; half an hour to your sonata or piece. Do the same in the afternoon. The hour in the evening may be devoted to reviewing your last lesson.

3. Do not practice your whole lesson every day; divide it into equal parts. You can learn one page a day, where you could not learn two or three.

4. Always practice slowly and carefully. If you come across a difficult passage, practice it with each hand separately, repeating the passage first slowly and with strength, and then faster and more softly until you have mastered it.

5. As soon as you feel the least tired, stop and rest. Finger cramps, sprained wrists, etc., are often the result of carelessness. It suffices to practice a few minutes with a tired wrist to incapacitate you from using your arm for weeks.

6. Learn from the beginning to listen to yourself. This is too often overlooked. Listen to yourself as if though you were listening to another. You will thus have many faults.

7. Take care while practicing that your arm and wrist feel perfectly easy. As soon as you feel it stiffen, it is a sign that you are not practicing properly.

8. Practice with as much strength as you can with a loose wrist.

9. Always sit straight, with the shoulders thrown well back, and far enough away from the piano to be able to move your arms with perfect freedom.

10. Do not endeavor to practice with expression before having mastered your piece technically.

A. Lambert

LOUIS G. HEINZE.

(Teacher and writer.)

1. Have a fixed time for practice. Let quality come first. Quantity will follow.

2. Go to your practice with love, a free mind and the will to concentrate your mind upon your work.

3. Map out your work in advance, be systematic, change your work at least twice each hour.

4. Practice only what has true worth; life is too short to squander any of it upon useless musical trash.

5. Practice slowly, the only way to gain speed.

6. Practice piano and pianissimo, the only way to gain a large tone.

7. Listen to your playing with mind as well as ear.

8. When mind and body are tired, rest yourself by reading a musical essay or biographical sketch.

9. Practice repose and style. Your playing should look as well as it sounds.

10. Have high ideals. All your practice should be towards developing the best in you.

Louis G. Heinze

TEN PRACTICE RULES BY ROBERT SCHUMANN
(Taken from Schumann's famous "68 Rules for Young Musicians.")

1. You must sedulously practice scales and other finger exercises. But there are many persons who imagine all will be accomplished if they keep on spending many hours each day, till they grow old, in mere mechanical practice. It is about as if one should busy himself daily with repeating the A B C as fast as possible, and always faster and faster. Use your time better.

2. Play nothing, as you grow older, which is merely fashionable. Time is precious. One must have a hundred lives if he would acquaint himself only with all that is good.

3. Consider it monstrous to alter, or leave out anything, or to introduce any ne-fangled ornaments in pieces by a good composer. That is the greatest outrage you can do to art.

4. Love your instrument, but do not have the vanity to think it the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers, that the highest manifestations in music are through chorus and orchestra combined.

5. Without enthusiasm nothing real comes of art.

6. You should neither play poor compositions, nor even listen to them, if you are not obliged to. 7. Dragging and hurrying are equally bad faults.

8. Never dilly-dally over a piece of music, but attack it briskly; and never play it only half through.

9. Play in time. The playing of many virtuosos is like the gait of a drunkard. Make not such your models.

10. You must not only be able to play your little pieces with the fingers; you must be able to ham them over without the piano. Sharpen your imagination so that you may fix in your mind not only the melody of a composition, but also the harmony belonging to it.

(*Editor's Note.*—Owing to the unusual interest taken in the Ten Practice Rules Symposium, there still remains some important contributions for which we have no room available to find space. In the next issue rules from Mr. H. Sherwood, Leopold Winkler and T. G. Shepherd.)

WHAT THE MASTERS THOUGHT OF DANCE MUSIC.

A few moments reflection will bring to the mind of the reader the great influence of the dance upon the works of the masters. Exclusive of the Nocturnes, Fantasies, Ballades, Sonatas, Idyls, etc., most piano music is cast in the dance forms. Mr. H. T. Finck, in the *New York Evening Post*, says of the dance music of the greater composers:

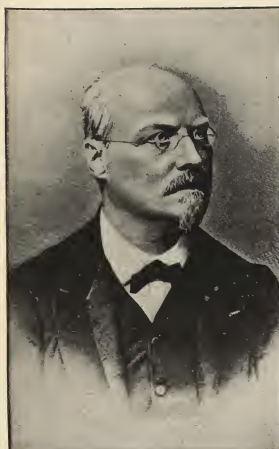
"The number of the Bach dances is legion. Mozart said that he could not create any good dance music was really no good composer. Beethoven wrote thirteen Landler and other dance pieces. Nothing gave Schubert more pleasure than to sit at the piano while his friends were dancing and improvise those entrancing waltzes which Liszt's version made still more fascinating, and which all pianists play *con amore*. Chopin wrote no fewer than fifteen waltzes. Brahms wrote waltzes not only for piano but for the voice, and called them 'love songs'—Liebesliederwalzer. Wagner wrote a waltz in 'Die Meistersinger.' Tchaikovsky introduced one in a symphony."

"Yet our pedantic orchestral directors are trying to be more dignified and exclusive than Beethoven, Schubert, Chopin, Brahms, Wagner and Tchaikovsky! The Strauss waltzes are really intended for the concert hall quite as much as for the ballroom. They are animated by a poetic rubato, or capricious coquetry of movement, which raises them far above ordinary dance music, and makes them quite as worthy of a place at symphony concerts as Chopin's waltzes at piano recitals. Let us have a little less pedantic dignity, a little more emotion and human nature about our concerts, and good music will make more rapid strides in popular appreciation."

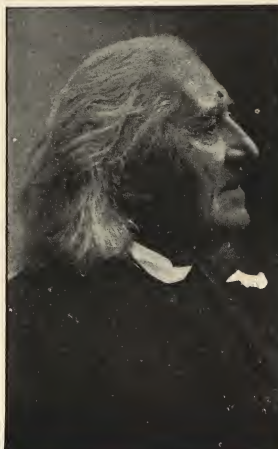
"Too much dignity is the death of art. Let us recall what happened in Vienna some years ago, when Hans Richter put a Liszt's rhapsody, Greg's Peer Gynt suite, and Weber's 'Invitation' on a Philharmonic program. The result was that even Dr. Hanslick, the most academic and pedantic of the critics, was obliged to write: 'The public was jubilant, entranced by the brilliancy of the performance, and the pieces. It was really a blessing not to have to listen, for once, to "profound" music only not to be led along dreary, stony abysses by Hamlets, Manfreds, Ibsen and Schopenhauer.'"

THE ETUDE GALLERY OF CELEBRATED MUSICIANS

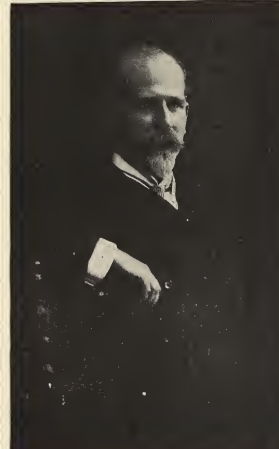
How to use this gallery. 1. Cut on dotted line at left of page (this will not destroy the binding of the issue). 2. Cut out pictures, closely following the outline of the picture. 3. Use the pictures in class work or club work. 4. Use the pictures to make musical scrap books of portrait and biography by pasting in the book by means of the hinge on reverse of the picture. 5. Paste the pictures by means of hinge on the fly sheet of a piece of music by the composer represented.



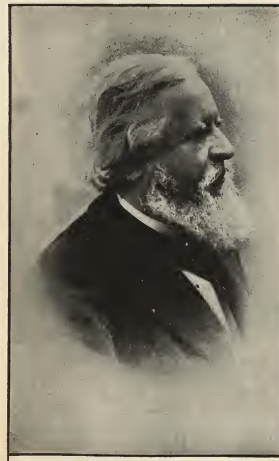
Joseph Joachim Raff



Franz Liszt



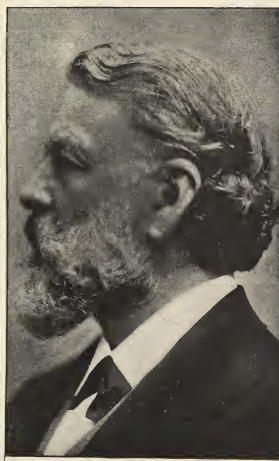
Eduard Schütz



Alexandre-Félix Guilman



Adeline Patti



Joseph Joachim

THE ORIGIN OF THE SONATA

A kind message to the delinquent; a trifling favor to the deserving, showing how you sympathize with their struggles; applauding all efforts in the right direction, and in the kindest possible manner guiding the small hands and childish minds through the labyrinth of musical instruction is the teacher's crowning aim. In nine cases out of ten this wholeheartedness, sympathy and tact will be amply rewarded by the rapid advancement of the scholars and the coveted possession of their *good will and esteem*.

HOW YOU MIGHT START YOUR TEACHING BUSINESS.

Some Practical Letters to a Young Teacher.

BY HARRIETTE BROWER

MY DEAR LEE:

Your recent letter interested me greatly for it not only told me of your plans, but also that you are wide awake, and anxious to get to work and to make your years of study and practice count for what they are worth. You have studied hard and I think have made good use of your opportunities. You say you wish to plunge in at once and begin to teach the piano in your city, which, you add, is not at all a musical one, though there are many poor piano teachers in it. And you want me to tell you how to begin. Ah, there is the problem for us all—how to begin!

Two things are at once in your favor; you are a good pianist, and you have studied in Europe. That second point doesn't count for very much in these days. I for one believe a first-class musical education can be acquired on this side of the Atlantic, and that Europe will be coming to us before long for instruction. At the same time the prestige of several years of foreign study will no doubt be of help in your town. Besides these points I think you have earnestness, pluck and tact. You will need all three in large measure to become a successful teacher. If you have them, go in and win!

So much for that side. Now for your pedagogical equipment. Have you a well-thought-out plan of teaching—have you a positive technique yourself and can you teach it? Do you know what to do at the first lesson? Can you teach beginners? No doubt you expect to have advanced and talented pupils who will study interpretation. That is all very fine in theory, but you will find that ninety per cent. of the young people coming to you will need good, thorough drill in foundational technique. So you will have to roll up your artistic sleeves, and get right down to the kind of hard work. Are you ready for it—do you know how?

Gratified that you are fully armed at all points and have everything in your favor, all I can do is to give you a little advice born of my experience, which I hope will be of use to you. Every teacher's experience is different, and you will have to find it all out for yourself sooner or later. Still, for the first plunge, you shall have a helping hand. Write me fully as to what prospects you have for the start, and I will answer at once.

Your Interested Friend,

LETTER NO. 2

MY DEAR LEE:

Your letter, which has just come, tells me that you have a cheerful, sunny room for your studio, which contains your piano, set of shelves for music and books, good sensible chairs, a settee on one side of the room, and plenty of pictures on the walls. That is all as it should be. A pleasant studio is one of the teacher's important assets and cannot be made too attractive.

To this pretty studio invite a few friends, either for an afternoon or an evening hour.

Tell them what you intend to do. A short, amusing sketch of European study and a little piano piece will be of interest. Announce that in a week's time you will give a "Talk on Piano Study," illustrated at the piano. Each person present is requested to bring friends and to tell as many of them as he can.

You have now one week in which to work up the recital, and I am sure you will not fail. Cards of invitation, either written or printed, can be sent to all the people you can think of. Many more than you expected will come to insure a good audience. Invite especially mothers who have children who are studying the piano. They will be all the more interested. Ask the city and society editors of the different papers, for they ought to know of your work. I hardly need suggest that you will have your own cards or an artistic little folder ready to send out and to hand to the people who come to the recital. If the home studio is too small for your proposed opening, perhaps a larger home will be offered, or the use of a small hall. Only be sure that you have a good piano.

What shall you say to the people when they come? You must start out on a high note. Be simple, earnest and very much in earnest and you will convince. Not long ago I gave an illustrated talk in a small town for a pupil of mine who wished to begin

THE ETUDE

If you think that a little outline of the talk I gave would be of any value, I will gladly send it to you. Just let me know.

Faithfully yours,

LETTER NO. 3

DEAR LEE:

Your letter, urging me to send on my "talking notes" at once, has just come, and I comply.

"We want to have a little heart to heart talk on the best way to study the piano. First of all, why do we study music? Because it is one of the greatest means of education, of thought-expression that exists. Why do we learn the piano? Because it can easily be called a universal instrument, combining the qualities of all the others, not just in the same way that of all kinds of music. Liszt said, according to my views of the piano takes the first place in the hierarchy of the whole orchestra. Through its means it is possible to diffuse words which without it would be unknown to the majority. We do not learn the piano because it is the easiest instrument far from it. One of the most difficult players in the world has said: 'It is more difficult to play eight measures on the piano correctly, than it is to conduct Beethoven's greatest symphony.'"

"If, then the piano is difficult to learn, it would be only common sense to find out the best way to do it, the most logical, exact, sensible thorough and scientific way, and not waste time and money on superficial unthinking methods. Music is altogether mental and needs the most careful thinking—correct thinking. When we first begin to study the piano it is not music we study, it is not ready for that. A painter has to learn to draw straight lines and curves; then tries to mix colors and use them in the simplest way before he can paint a picture. A singer has to learn how to make tones before attempting the simplest solo. So the would-be pianist has to study into the mechanics of her art, so to speak. She has to learn how to hold hand, fingers, arms, and how to move each part, how to make contact with the instrument. She can express nothing at first, and all she needs is concentration, obedience, patience, and a good teacher.

"When we finally will we do at the first lesson? I seat the pupil at a table and ask him to rest one arm upon it, to insure relaxation. I explain the parts of the hand, the acting points and shaping points of the fingers. I prescribe and relaxation is explained, and a correct position taken. (This position is illustrated to the audience.)

"Up and down movements of the fingers are now taught, and various thumb movements which will be used in scale playing. (Illustrated) Together with table practice will be taught a great deal about music—notes and rests, the staff, the notes above and below, the formation and reduction of scales and chords in different positions, and the training of the ear. A thorough use of the metronome will be made. (Explain and illustrate this point, as some of your audience may never have seen a metronome.)

"When the pupil has learned correct positions of body, arms, hands and fingers, and can make simple up and down movements with each pair of fingers at table, then can play the exercises at the piano. Such an exercise develops into the trill, and can be worked up to any degree of velocity. (Illustrate at the piano with trills of two, four and eight notes to a beat.)

"In trills and passage playing, not involving the turning of the hand, we preserve what I call 'five finger relation of hands to keys.' In scale playing, on the contrary, we have to turn or slant the hand to accommodate the fourth finger and thumb, and so we have the 'scale relation of hand to keys.' Scales are studied at first with pulse notes with metronome, each hand alone, and afterward hands together. (Illustrate with a four octave scale in quarter, eighth and sixteenth notes from M. M. 176-200.)

"Arpeggios are studied in the same manner as the scale. (Illustrate with a four octave arpeggio in three chords, the common, dominant and diminished of C.)

"For chords we use special exercises which give us a number of effects. The old-fashioned way of playing chords with the hand or at the wrist is no longer used. The whole arm from the shoulder is brought into requisition, and a rotary motion gives poise, brings the notes of the chord should be held firmly and while those not playing are well extended, not to

strike intervening notes. The chord movements are first studied at the table. (Illustrate at table and piano.)

"It is on these careful and thorough foundational lines that we begin the study of this beautiful instrument, the piano; and if we have a good foundation we can begin to express with our hands what we think and feel. 'Why talk of expression before the fingers are capable of expression?' said Chopin. Everything depends beginning at the right end and laying a good foundation in piano study.

TALK ON TECHNIQUE.

"If you have been interested in this brief outline, I announce a second 'talk' to follow soon. Parents are especially invited; further points will be explained, and any questions they may wish to ask will be answered."

In conclusion this short program was given. Nos. 1 and 2, 12; 3, 12; 4, 12; 5, 12; 6, 12; 7, 12; 8, 12; 9, 12; 10, 12; 11, 12; 12, 12; 13, 12; 14, 12; 15, 12; 16, 12; 17, 12; 18, 12; 19, 12; 20, 12; 21, 12; 22, 12; 23, 12; 24, 12; 25, 12; 26, 12; 27, 12; 28, 12; 29, 12; 30, 12; 31, 12; 32, 12; 33, 12; 34, 12; 35, 12; 36, 12; 37, 12; 38, 12; 39, 12; 40, 12; 41, 12; 42, 12; 43, 12; 44, 12; 45, 12; 46, 12; 47, 12; 48, 12; 49, 12; 50, 12; 51, 12; 52, 12; 53, 12; 54, 12; 55, 12; 56, 12; 57, 12; 58, 12; 59, 12; 60, 12; 61, 12; 62, 12; 63, 12; 64, 12; 65, 12; 66, 12; 67, 12; 68, 12; 69, 12; 70, 12; 71, 12; 72, 12; 73, 12; 74, 12; 75, 12; 76, 12; 77, 12; 78, 12; 79, 12; 80, 12; 81, 12; 82, 12; 83, 12; 84, 12; 85, 12; 86, 12; 87, 12; 88, 12; 89, 12; 90, 12; 91, 12; 92, 12; 93, 12; 94, 12; 95, 12; 96, 12; 97, 12; 98, 12; 99, 12; 100, 12; 101, 12; 102, 12; 103, 12; 104, 12; 105, 12; 106, 12; 107, 12; 108, 12; 109, 12; 110, 12; 111, 12; 112, 12; 113, 12; 114, 12; 115, 12; 116, 12; 117, 12; 118, 12; 119, 12; 120, 12; 121, 12; 122, 12; 123, 12; 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1018, 12; 1019, 12; 1020, 12; 1

Self-Help Notes on Etude Music

By P. W. OREM

VALSE BARCAROLLE—F. BOROWSKI.

This piece bears a somewhat unique title. It is a genuine barcarolle, although the rhythm in occasional passages suggests the swing of a waltz, one measure of the 6/8 time being equivalent to two measures of 3/4 waltz time; hence the title. This piece is a beautiful example of modern pianism, charming in melody and harmonic treatment and graceful in technical structure. Our new edition has been carefully revised by the composer. It should be played in an expressive manner throughout with full singing tone and with a due regard to bringing out the inner voices. The passage work should be brilliant and rippling. A splendid concert or recital piece.

MARCH NOCTURNE—F. SABATHIL.

This is a dignified composition written in the grand march style. At this season of the year such pieces are particularly useful. They are in demand for processional purposes at commencements and exhibitions, and are also available as opening numbers at recitals. In addition to the above the musical interest of this piece, and its technical value as a chord study, render it suitable for teaching purposes. It is the work of a well-known and successful contemporary German composer. It begins *piu animato*, the principal theme being worked up gradually in manner somewhat suggestive of Schumann's well-known "Nachtstück" (in C) and his "Novellette" (in F). The chords should be played with the down-arm or up-arm touches, as the necessities of the case may demand (the arm held loosely and easily), and the octave passages should be taken from the wrist. A bold, martial style is required. The principal theme of the *Trio* is of more lyric quality and should be so interpreted. Imagine how this piece would sound if played by an orchestra or concert band and endeavor to give similar quality and contrast of tone color.

CONFESSION (AVEU)—E. SCHUTT.

A portrait and biographical sketch of this noted composer and pianist appear on another page of this issue. His delightful "Confession," Op. 30, No. 2, is one of his shorter and lighter pieces, belonging to an earlier period, but it serves admirably to illustrate the delicate fancy and expressive melodic vein so characteristic of this composer. It also displays his fondness for pleasing harmonic subtleties, with a touch of modern polyphony. This piece suggests a duet for soprano and baritone voices with a syncopated accompaniment reminding one of the tinkling of distant bells. It is a genuine love song and should be so interpreted. Play it so as to bring out the principal voices, giving due regard to the delicate accompanying effects. This piece should always be carefully studied before taking up the larger compositions of Schütt.

PULSE OF SPRING—HENRI WEIL.

A charming new piece, rather out of the usual line. This American composer, who has been successfully represented in our *ETUDE* pages on several previous occasions, has a genuine melodic gift and a vein of originality. The principal theme of this piece is to be delivered in the manner of a cello solo, with warm full tone and some freedom of tempo. The right-hand accompaniment must be played lightly but steadily. At the change to 12/8 time the pace may be somewhat accelerated, leading up to a tempestuous climax just before the return of the principal theme; this time assigned to the right hand. In this case the principal theme must also be well brought out and the chords of the left hand subordinated. The 12-8 time again appears, after which the piece is brought to a quiet graceful close. A reading of the motto at the head of the piece discloses the composer's intention.

THE ETUDE

VALSE DE CONCERT—A. J. PEABODY, JR.

This is a showy concert waltz by a promising young American composer. It must be played in a dashing manner but not hurried. It will require nimble fingers and a clean technic, particularly in the double-note passages. This piece should prove useful as an exhibition or special recital number. It will prove popular with audiences in general.

EROS—G. D. MARTIN.

This is a dainty, fluttering waltz movement by a composer well known and always welcome to our readers. It should be played with lightness and rapidity throughout. The introductory portion divided between the hands should be played in such a manner that it may sound as though played by a single hand. It is to be understood, of course, that a waltz of this type is not intended to accompany dancing. It is merely a playful idealization of the characteristic rhythm.

BY THE LAKESIDE—R. S. MORRISON.

This is a characteristic "polka caprice" based on a typically pianistic figure (a triplet of sixteenth notes followed by a staccato eighth note). The word "caprice" appended to the secondary title of this piece serves to dissociate it from the ordinary polka movement intended for dancing purposes. It implies a certain freedom of style in performance and a flexibility of rhythm. The principal theme must be played in a snappy manner with crisp, clean touch. The *staccato* repeated notes must not be hurried; if anything, a slackening of the pace is desirable. The middle section of the piece must be played in more graceful, flowing style. In this portion of the piece particular attention must be given to the left-hand part. An excellent third grade teaching and recital piece.

FAIR DAFNODIUS—R. S. FORMAN.

Here is a very taking "song without words," very aptly illustrative of the familiar lines of Herrick printed at the head of the piece. It should be played in a jaunty, lilting manner, with precision of rhythm. The section in B-flat should be taken at a brisker pace, somewhat capriciously. When the principal theme is transferred to the left hand bring it out strongly. For an early third grade teaching or recital piece this number would be hard to excel.

IN THE BARN—CHAS. LINDSAY.

This little "rustic dance" is one of the best of its type we have seen in a long while. It should achieve immediate popularity. The opening theme in the left hand is very taking and characteristic, quaintly harmonized. The remaining themes are equally characteristic but very contrasted. The sequence of keys is good: C major, A minor, F major. The piece must be played with humor and spirit, not too fast. The accentuation may be somewhat exaggerated, in keeping with the character of the piece.

JUMPING JACK—J. BLIED.

This easy teaching piece is one of a set, entitled "Among the Toys." It is suitable for pupils of the early second grade. It will serve particularly well as a study in rhythm. In fact, the "mazurka rhythm" is always good for teaching purposes. Pupils should become familiar with the various dotted rhythms as early as possible. This little *mazurka* will be found very acceptable to young pupils.

ALLEGRETTO FROM SEVENTH SYMPHONY (FOUR HANDS)—BEETHOVEN.

The seventh has been termed the most picturesque of all the Beethoven symphonies; by some it has been called the "apotheosis of the dance." It is a movement of the generally accepted type. The "Allegretto" takes the place. The term "dance" is hardly applicable to this movement. It is rather a more boisterous dance movements. The four-hand arrangement will be found very effective on the piano. As an instructive aid to the interpretation of the orchestral music has been indicated here and there, the names of the various instruments being given.

In this arrangement the movement has been somewhat shortened. The principal themes are preserved intact, but the so-called "working-out" section (or middle portion) has been omitted. This portion is not so effective in transcription and needs the orchestra to bring it out properly. Excerpts of this character from great orchestral works are exceedingly valuable for study, aiding to familiarize students with the immortal thoughts of the masters.

"DUKE STREET" (HYMN—POSTLUDE FOR THE PIPE ORGAN)—GEO. E. WHITING.

This interesting number is taken from a set of six postludes based on well-known hymn tunes. Nothing better for the close of church service could be found than pieces of this type. Mr. Whiting has woven the old tune "Duke Street" into this brilliant and uplifting postlude in a most skillful and musically manner. This piece must be played steadily and with precision. The composer's phrasing and marks of expression must be carefully observed and the registration followed as closely as possible. The pedaling is very accurately indicated throughout. This piece will appeal to all practical players.

TWILIGHT IDYL (VIOLIN AND PIANO)—P. A. SCHNECKER.

So effective is this number that it might originally have been written for violin, although it has proven exceedingly popular as a piano solo. It will afford excellent opportunity for the study of the singing tone, bowing and expressive style of performance. The piano accompaniment is interesting, affording good support to the solo instrument. A very attractive recital piece.

THE VOCAL NUMBERS.

Three very useful songs appear in this issue. Mr. Brackett's sacred song, "Let Not Your Heart Be Troubled," is a fine number for church use and will be liked by congregations. It has much variety of melody and rhythm, the three verses being well contrasted, and a broad and taking refrain. Mr. Brackett is himself a singer and knows how to treat the voice. The accompaniment is varied and can be played effectively either on the piano or organ. Mr. E. L. Phelps' "Sweetest Rose of Junetime" is a timely springlike number, suitable for an *encore* song and available for teaching. It is easy to sing, catchy and very pretty.

"Over the Hills to Mary" is a typical, characteristic Irish song, naive in melody, quaintly harmonized. It might be used as one of a group of recital songs or as an *encore* number. It will be liked.

SLOW PRACTICE THE ROAD TO VELOCITY.

By T. C. JEFFERS.

ALL authorities on technic, all experience, and all good teachers say, and say emphatically, that *slow practice* is the foundation of good piano playing. And yet, with all this warning, pupils do not seem fully to understand the importance of it. Generally, they seem to take the injunction to mean "somewhat slower than for performance." There should be no misunderstanding about it. The first practice of a piece should be *four times as slow* as the speed of performance, and the longer it is practiced at this slow tempo, the more unerring it will be when executed at its marked tempo. Even after a piece has been worked up to its full speed, it is absolutely necessary to return constantly to the former slow practice if it is to be kept in use.

It is a mistake to practice a piece incessantly as a whole. The difficulties should be attacked at once and thoroughly practiced, beginning a few notes before them, and including a bar or more at their end. So the mind in practice is put in the same condition as in performance, i. e., the act of passing from an easy passage to a difficult one. This kind of study should be continued just as long as the piece is used.

Practicing a piece as a whole is like trying to level mountains by digging on their tops and in their valleys alike; so while the mountain tops lower the valleys sink, and at the end of a hundred years the level of work, their relative heights will be the same. Dig on the hill tops alone until they are level with the plain, then unite all together.

If a particular difficulty proves obstinate, construct a study of similar, but more difficult, passages and thus endeavor to overcome it.

ALLEGRETTO from "Seventh Symphony"

PRIMO

Lvan BEETHOVEN

Allegretto M.M. ♩ = 88

Viol. I. ten.

cresc. p. Viol. II.

poco a poco

sempre p. u. cresc.

SECONDO

THE ETUDE

[illegible]

THE ETUDE

MARCH-NOCTURNE

FERD. SABATHIL

Moderato maestoso M.M. ♩ = 100

poco a poco

cresc.

ff

Molto meno mosso

dim.

ff

Fine

Tempo I

p *espress.*

cresc.

atempo

p

cresc.

THE ETUDE

mf

f

p

p

poco a poco

cresc.

ff

ff

IN THE BARN

RUSTIC DANCE

CHAS. LINDSAY

Moderato M.M. ♩ = 84

p

al basso marcato

Poco animato

mf

1 *2* *atempo*

marcato

Fine

Trio

ff

cresc.

ff

THE ETUDE FAIR DAFFODILS

Fair daffodils, we weep to see
You haste away so soon!

As yet the early rising sun
Has not attained his noon.

Fair daffodils! Fair daffodils!
You haste away so soon.

R.R. FORMAN

Allegretto con moto M.M. ♩ = 108.

Piu mosso M.M. ♩ = 132.

p leggiero

stringendo

pp

THE ETUDE DUKE STREET POSTLUDE

GEO. E. WHITING

Registration: Full Sw. Sw. to Gt.
Gt. to Octave
Ped. Full

Maestoso M.M. ♩ = 90.

ten.

MANUAL

PEDAL

Sw.

Gt.

Oct.

Ch. or Sw.

Gt. Full

cresc.

ten.

pp

ff

THE ETUDE

* Cadence from Mendelssohn

EROS
SCHERZO VALSE

GEORGE DUDLEY MARTIN

Vivo

Tempo di Valse M.M. $\text{♩} = 68$

THE ETUDE

pp cresc.

allegro

p

cresc.

f Fine

p

mf

cresc.

f

D.S. al Fine

THE ETUDE

BY THE LAKESIDE

POLKA CAPRICE

R.S. MORRISON

Non troppo vivace M.M. = 76

1

mp *cresc.*

2

Fine *mf*

atempo

atempo *mp* *rit.*

cresc. *f*

rall.

atempo *cresc.* *rit.* *D.C.*

THE ETUDE

VALE DE CONCERT

A. JACKSON PEA BODY, Jr. Op. 18

Moderato

ff pesante *scintillante* *veloce* *rit.*

Vivo M.M. = 66

p cresc.

p cresc.

con grazia *mf* *f* *ff*

mf *p* *f* *ff*

p cresc. *f*

p cresc. *f*

THE ETUDE

Piu moderato

dolce

mf

p

mf

p

mf

mf

Vivo

p cresc.

f

p cresc.

f scherzoso

THE ETUDE

cresc.

ff brillante

grandioso

veloce

ff

CONFESSION

Andante cantabile M.M. ♩ = 84

espr.

mp

un poco piu moto

rit.

tempo primo

atempo

cresc.

p

un poco piu moto

rit.

mp

AVEU

ED. SCHÜTT, Op. 30, No. 2

VALSE-BARCAROLLE

FELIX BOROWSKI

New Edition. Revised by the Composer.
Allegro M.M. = 76

p *legato*

poco rall. *a tempo* *p*

f *dim.* *poco rall.* *rall.*

mf a tempo

cre *seen* *do*

rall.

a tempo

cre *seen* *do*

f *brillante*

ff

rall.

p a tempo

poco rall. *a tempo*

cresc. *cresc.* *ff*

THE ETUDE

brillante
cresc.
r.h.
l.h.
accelerando molto

JUMPING-JACK

Tempo di Mazurka M.M. ♩ = 126

J. BLIED

mf
f
TRIO
Fino

THE ETUDE

To Miss Syrena S. Steere

SWEETEST ROSE OF JUNETIME

E. S. PHELPS

Vivace
f brillante
leggermente
rall.
Moderato
espressivo
cresc.
mf un poco animato
rall.
Sweet-est rose of June-time, Bud-ding in love's sun-shine, Fair flow'r, you bloom for me
Sum-mer days are o - ver, 'Mid the fields of clo - ver, You soon can name the day
espressivo
cresc.
mf un poco animato
rall.
scherzando
a tempo
mf un poco animato
rall.
In love's sweet con-cess - ion I have made con-fess - ion That I love you best of all.
Hap-py be thy dreams, dear, Bring-ing naught but good cheer Hap-py be thy dreams for aye.
colla voce
a tempo
mf un poco animato
rall.
Pa tempo
f appassionato
rall.
Walk-ing side by side, dear, So the flow'rs may hear, dear, Tell me that you love me true
As the days grow near, dear, That we plight our troth, dear, May thy sweet-est dreams come true
Pa tempo
f appassionato
dim. e rit.
Tell me once a-gain, dear, So the flow'rs may hear, dear, That you love me fond and true.
Hand in hand to-geth - er In bright and storm-y weath - er May thy fond-est hopes come true.
dim. e rit.

THE ETUDE

LET NOT YOUR HEART BE TROUBLED

ALICE M. HOLMES

Andante

FRANK H. BRACKETT

1. Slow - ly the mu - sic was peal - ing Down the
dimcath-e-dral aisle. As I sought a place where, un - no - tic'd, Per-chance I might rest a while. For a
sor - row my life had en - ter'd, Too bit - ter for me to bear, And I thought, could I find the Mas - ter, My
bur - den with me he'd share. Let not your heart be trou - ble'd, Come un - to me and rest, O

REFRAIN
poco teneressa
wea - ry, bur - den'd wan - d'rer, Lay your sor - rows on my breast! Tho' life be hard and griev - ous,

THE ETUDE

I lead the shin - ing way; The arms ev - er - last - ing are neath you, And, lo! I am with you al - way.

2. Soft - ly the chan - ting voice - es Swell'd with the or - gan's breath. Till it seem'd the ech - oes were
an - gels Come to join in the songs of earth. And the an - thems of praise were min - gled With the
pas - sion - ate pray'r of pain, Till one grand im - pas - sion'd cho - rus Rose and ebb'd and rose a gain.

3. Then in - to the throbbing mu - sic Came a strain that was sad and soft, And I
saw the thorn - crown'd fore head As the cross was rais'd a - loft, And at

* From here go back to Refrain and sing to Fine, then, go to 3rd verse.

THE ETUDE

once my bur - den was light-en'd
As those ho - ly eyes met mine,
And I
knew that fore - ev - er and ev - er, My heart was my Mas - ter's shrine
O - ver the hills to Ma - ry, o - ver a - cross the sea, To see my lit - tle
O - ver the hills to Ma - ry, o - ver a - cross the sea, To take her for my
Irish girl wait - ing there for me, With heart so true and ten - der, and beau - ty's
lit - tie bride un - der the tree; Oh how I've roam'd and sigh'd for that mo - ment in life's
splendor, Oh what in all the world to me When Ma - ry's by my side.
tide, When all the world will fade a - way, When Ma - ry's by my side.

• From here go back to refrain and sing to Fine.

THE ETUDE



THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



COUNTRY AND VILLAGE STUDENTS.

1. I live in a village of 2,000 inhabitants, and have many country pupils who only desire to learn to play a little. They take so little interest in studies that they hardly look at them, but are enthusiastic over their pieces. Some are inventive and willing to do as I tell them, but the majority are impatient. Should I consider this to be fair?
2. What studies would you suggest for pupils in the fourth grade?
3. Should pupils finish their pieces as perfectly as for concert use before dropping them?
4. Do you advise beginners from six to ten years of age starting on little pieces?
5. Do you think all teachers should follow strictly the Mason system? Is it necessary that students own a copy of "Touch and Technique"?
6. When pupils have thoroughly mastered the scales in thirds, sixths and tenths, and also the arpeggios, what can we use for a change? I have had pupils who had worked on these for five years, and I believe that if I could change to something different it would be better.
7. Which form of the minor scale should be taught?

You would better regulate your work in accordance with the intelligence and experience of your material. Pupils who have never been so situated as to have opportunities to listen to music of a good class must be given elementary conceptions and led gradually and patiently upward, giving them things of a higher quality as they show themselves capable of receiving them. It is a mistake to dampen the ardor of such untutored minds by insisting on their spending overmuch time on things that they detest. Their taste should be led and built up, not forced. As time passes, they may grow to enjoy practicing the music they formerly disliked. If they show signs of musicianship you can lead them forward more rapidly. If they show none, but simply wish to play such music as is enjoyed by their humble associates, you would better teach them to do this well than discourage them by insisting on their working on things that neither they nor their associates can understand. Limit the amount of work such pupils do on studies. Try and select those that are the most interesting. Offer give only a portion of a study for a lesson, so that they can have the greater part of their time for pieces. You can select many pieces that will contain points in technique which will serve as studies without the student realizing it. Try and make them realize that the hand is the machine with which they must do their playing, and that to do this as they desire the hand must be properly trained and formed, and hence that to do this they must devote a little time each day to giving the fingers special drill on exercises and etudes.

2. For the fourth grade use the Standard Graded Course. When that is finished, select the most interesting studies from Heller, Opus 46 and 45, using 46 first. It is a good plan to precede the Standard Course with the second book of the Czerny-Libling Selected Studies.

3. In the majority of cases, yes. Certain pieces should be kept in the repertoire after others are taken up. This will keep them in constant review, develop that ease and freedom of execution which makes playing interesting, and the student will always have something to play.

4. Certainly, after the first few lessons. You can only capture their interest by means of the little pieces. If you use Presser's First Steps, and the Standard Course, you will find little pieces almost from the start. These should be supplemented with others. When the little piece is learned and committed to memory, so that the pupil no longer needs to look at the notes, you should continue work on it until the pupil can play it with right finger motions. Any defects along this line can more easily be remedied when the piece is well enough learned so that the pupil can give his entire attention to the fingers.

5. Not unless they thoroughly understand how to use it. I have known several teachers make an awful muddle of it, simply because they did not use their brains to thoroughly master it, but only opened the leaves and told the pupils to take such and such exercises on certain pages. "Touch and Technique" is, in a sense, a teacher's manual. Children

pupils might not be able to understand the text. Teachers should apply its principles in the exercises they give. As the pupils grow older and advance in musicianship, they should own copies, and be taught how they should be used.

6. Pupils never "thoroughly master" scales and arpeggios. Even great players continue to practice them. Practice the scales in octaves, thirds, sixths and tenths, double thirds, double sixths, and double octaves in both major and minor. Arpeggios in triads, dominant and diminished seventh forms, in the various groupings. Then there are many other necessary and special exercises in Mason, Philipp, or Plaids. After these the technical exercises of Tausig, Moszkowski and others may be taken up.

7. The harmonic minor would better be taught first; afterwards the melodic form.

HARMONY A NECESSARY STUDY.

"Do you consider a course in harmony essential in a musician's study? I was recently talking with a musician who contends that harmony is unnecessary, that although it may sound well to be able to say just one has had a course in harmony, yet not one harmony student in a dozen could handle a melody. This musician further contends that the world has no use for theoretical musicians and those who study harmony are very thorough. One of my teachers gave this definition of harmony when making in regard to its value in a course of study: 'Harmony is to music what grammar is to language.'

"An scales a necessary part of a violinist's work."

There is not space to discuss this question here. I would say briefly that your teacher's analogy in regard to harmony and language is correct. What would you say, then, of the common school education that gave the student no idea of grammar? Does not this of itself show the ridiculousness of your "musician's" statement? No one has any right to be called a musician who does not understand the fundamental principles underlying its construction. Would you employ any one to teach you language or literature who knew nothing of grammar, or the fundamental principles of its construction? The fact that students have not studied harmony long enough to learn how to harmonize a melody has no more to do with its being unnecessary for musicianship, than it would be to say that it was unnecessary for a pupil to study the piano because he could not play a Mozart sonata after the first three months' tuition. But even though a person does not study long enough to learn to harmonize melodies, they do learn something about principles of construction. A knowledge of harmony is a great help in sight-reading. When a so-called musician tells you that a knowledge of harmony is unnecessary to the music student, you may unreservedly set him down as a very superficial individual. You will not be likely to know of his pupils rising above mediocrity.

I should think that scale practice would be an absolute essential to a violinist's progress.

RECITAL PIECES.

"I am planning to give a pupil's recital, but am not able to go away to select suitable music. Would you please suggest a solo that a pupil who is well advanced? She played Raff's 'Polka de la Reine' last year."

Raff's "Cachoucha Caprice" was very much in vogue a few years ago. It is finer than the polka, brilliant and always pleasing. The same composer's "Rigaudon" is also a fine concert number. Katherine Goodson has included it in her programs this season. For a quieter number, Brassin's Nocturne, Op. 17, is excellent. E. R. Kroeger's "Arioso" will also be sure to please. "In a Gondola," by Bendel; the March, Op. 39, by Hollaender; Die Felle; Heller; Kammerl Ostrow, Rubinstein; Rustle of Spring; Sinding; and Valse in A flat, by Moszkowski, are all most excellent things for public use by advanced students, and are of a sort to please all tastes.

PUPILS' CLUBS.

"I have a small class in music and wish to organize a club in order that my pupils may study the lives of the great composers. I know nothing about club work, and therefore hardly know how to go to work. What looks will it be best to use for students from twelve to fifteen years of age?"

A club among your pupils need be nothing more than a regularly appointed time when all the members of the class may meet for the study of such musical matters as cannot be brought into the lesson hours. Combine the idea of entertainment with it so that the students may not infer it is to be an hour of dull study. Give the club an appropriate name, and let the members elect officers from among themselves. This will give them an active interest. Do not keep them too long at study, but after from one-half to three-quarters of an hour let them visit together for a time. Then for a few moments before dismissing take up some simple ear training exercises. Make this competitive, or like a game, and you will interest them. Occasionally have a little more elaborate entertainment for them in the evening and you will find that it will help materially in holding their interest. If you can devise some amusements which they can get up by themselves they will be still more enthusiastic over their club. For a text-book get Thomas Tappan's "First Studies in Musical Biography." In it you will find a preface explaining how it should be used. "Pictures from the Lives of the Great Composers," and "Music: Talks with Children," by the same author, you will also find helpful.

STIFFENED MUSCLES.

"I am a constant reader of THE ETUDE and profit very much from the mine of knowledge it contains. Will the Editors please kindly answer a question for me? I have been able to practice but very little on the piano for the last two years account of poor health. I desire to begin practice again, but my fingers are very stiff. What exercises would you advise me to use? Would exercises from Philipp's 'School of Technique' be advisable, or would Mason's 'Touch and Technique' be better?"

To restore your hands to a pliable condition, you would better exercise them in every way possible away from the piano. Oil rubbed into them a couple of times each day will help to soften the muscles and loosen the joints. Get from your druggist a preparation of oil of almonds in which a small amount of oil of wintergreen has been worked. Hands that have been temporarily stiffened may be restored in treated with this for a time. I would recommend that you own both of the technical books you mention. Mason's books contain a fund of information which you should make a thorough study of. Philipp's book contains a lot of passage work exercises with the hand in a quiet position which will be excellent in loosening up your fingers and joints. Everything depends upon yourself, however, as to whether you hold your hands in a loose condition, or whether you allow them to become constrained while practicing. Simply tapping the keys loosely, without depressing them, while practicing some of the exercises, is an excellent method of inducing a pliable feeling in the fingers.

LEARNING AFTER TWENTY.

"I was interested in your answer to the question in regard to a man learning to play after twenty. I have played popular music since the age of fifteen. I am now twenty-four years old, and recently began lessons again. After eight weeks' study I passed the primary examinations, and seem to be getting on favorably, and am given more of high-class music, although my taste previously was for cheap tunes. My question is—am I placed at an advantage over the man who begins his first lessons at twenty, and does his limited playing give my fingers the required suppleness?"

You certainly are at an advantage, and your constant playing during the years has without doubt kept your joints from stiffening. The kind of music you played, whether popular or classical, would make no difference in this regard, although if you had given your attention to a higher class of music the tendency would have been to lead you on to a greater degree of proficiency. No one travels very far by confining himself to "cheap tunes." As to the point of "required" suppleness you mention, no one can answer this at long range. A personal examination would not only be necessary, but one would need to watch your rate of progress for a time.

"To steer steadily toward an ideal standard is the only means of advancing in life, as in music."—*Ferdinand Hiller.*

CARNEGIE HALL, N. Y. CITY

car-seeing (I use the term advisedly).



CHILDREN'S DEPARTMENT

Hints to Little Folks and Their Teachers
That May Make Music Study More
Pleasant and Profitable

CHARLES GOUNOD.

1818-1893.

BY C. A. BROWN.

The future composer of the famous opera of "Faust" was a June baby, born in the year 1818, at Paris. In two ways he was lucky from the first: not only to be born at Paris, which is the center of France, mentally, artistically and musically, but he was especially fortunate in having unusually clever parents.

Someone has said that to educate a child you should begin with the grand-parents. However that may be, Gounod's father was a talented artist and engraver, while his mother was a distinguished pianist. It was from her that he received his early musical education; she probably never dreaming that her little son should one day be numbered among the greatest of French composers.

He very soon showed signs of exceptional musical aptitude. His love of music was so noticeable that the neighbors used playfully to call him "Le petit musicien" (The little musician).

Mademoiselle de Bovet, in a life of Gounod, which she has written, tells many interesting stories of his childhood days. She says that when he was two years old he was sometimes taken to play in the gardens of Passy, which was formerly a suburb of Paris. Listening intently to the unusual sounds, he would say: "That dog barks in Sol" (G).

One day he was greatly interested in the different calls of the street peddlers, when he suddenly exclaimed, "Oh, that poor woman cries out in (C) that weeps." The two notes with which she hawked her carrots and her cabbage actually formed the minor third C and E flat.

The little Charles, hardly more than a baby, already felt the sad and mournful character of this particular combination of notes.

ARZEU'S SYSTEM.

You and I call musical sounds after the first seven letters of the alphabet. But they are also designated by certain syllables, especially in singing, and where we should say C, D, E, F, G, A, B, foreign musicians would say C, Do, Re, Mi, Fa, Sol, La, Si.

It means the same thing only that the little Gounod naturally used the second way, as he had been taught. And the story of the way the notes long, long ago, when music first began to be written down, was not yet invented any systematic way of representing the sounds by words and lines and four corners. And there was so much confusion about the signs which were then used to indicate intervals between the notes that a good old Benedictine monk who lived at Pomposa, in Italy, set about it to make

things less complex and more satisfactory for his choir boys. He lived very back in the tenth century, and his name was Guido d'Arezzo (gê-dô-dal-rê-tô), as the encyclopedia pronounces it for us. And one of his many musical inventions which has come to us is the use of those same old names for the notes. He took the first syllables of a Latin hymn to St. John and applied them to the scale. The hymn reads:

"Infixant hanc
re-gem dñe
Misa gaudium
Psalms
Lullaby
St. John's."

And this is what the Latin words mean in English—"Oh St. John, in order that the students may be able to sing with relaxed (cool) cords the wonders of thy deeds, do thou take away from them the reproach of unclean lips."

We all know that it is almost impossible to sing if our throats are cramped or strained in any way, and perhaps it was thought that the use of the Latin words produced that undesirable condition; just as older folks used to tell us that the "darning needles" flying around our mouths—if we didn't watch out.

Anyway, from the wording and the purpose of the hymn, it sounds as though the little choir-boy nature was very much the same today.

You will notice that the first syllable was *Ut*. But it was not easy to sing; so the *Ut* was afterwards changed to *Do*. And the last syllable, *Si*, was added still later, when the octave scale was introduced.

In the course of time, Guido became so famous as a singing-teacher and musician that Pope John XIX, when you may read about in history, sent for him to come to Rome and teach him the wonders of the new method—and that was a very great honor indeed.

But to go back to our little Gounod. From his tenderest years he betrayed such a passion for music that his indulgent father gave him every opportunity to hear the very best. When he was about seven years of age, he was taken to hear von Weber's opera, "Der Freischütz," and Weber's beautiful melodies are said to have produced a great impression upon his young mind.

HIS FASCINATION FOR OPERA.

A few years later, when, as a school-boy, he heard Madame Malibran and the great tenor, Rubini, sing, in Rossini's "Otello," he was equally delighted.

From a child, opera seems always to have had a great fascination for him. And his enthusiasm knew no bounds when he became acquainted with Mozart's "Don Giovanni," and there was ever after a devoted admirer of that composer. "Mozart—the first, the only

one!" he was wont to exclaim, rapturously.

Unfortunately, the boy lost his good father at an early age, and so he was brought up entirely under the care of his mother. He is described as having blonde complexion, with clear-cut features, and large, bright, almost somber-looking eyes. He is said to have had charming manners, and in his later years, it was remarked that the composer's voice was soft—and when he spoke, it was like music.

He must have been a persistent, hard worker at his studies; for his friends declare that he had the power of "toil-deadly." There is a saying that the true way to spell happiness—is w-o-r-k. If that is the case, Gounod was in the power of it.

As he grew older, he had his little oddities. For instance, he preferred, when asked to write his sacred music, to write his sacred music in a simple and suitable surroundings. "The Resurrection" was mainly written in the dampness of Notre Dame Cathedral; in the music for "Joan of Arc" in the cathedral at Rheims. He dedicated the oratorio of "The Redemption" to Queen Victoria, and it was first produced at the Birmingham Festival of 1882.

AT THE CONSERVATOIRE.

As a young boy, he first studied composition under Reicha, one of the most celebrated theorists of his time. After he completed his general education at the College of St. Louis, he entered the classes of the Conservatory, in 1836. He received his education in counterpoint from Halévy—another eminent French musician, composer of the celebrated opera, "La Juive" (The Jewess).

In 1837, at nineteen years of age, his cantata, "Mary Stuart and Rizzio," obtained the second prize. And at twenty-one, 1839, his cantata, "Fernand," won the Grand Prix for musical composition, awarded by the French Institute.

THE PRIX DE ROMÉ.

This "Grand Prix de Rome," as it is called, is a four-year pension given by the French government, which entitles the holder to musical instruction in Italy and other countries for that length of time, and is awarded each year to the musician who gains the first prize in composition at the Institute of France. This prize competition must be in the form of a one-act opera. His teacher, Halévy, had also been one of the composers who had secured this Grand Prix.

Soon after receiving this prize, the young Gounod left Paris for Italy, and was away from Paris for some time, living alternately in Rome and Vienna, and latterly in England.

In Rome, he devoted himself largely to the study of religious music; and applied himself very diligently to the works of Palestrina and Bach. He studied theology, and decided to become a priest, but, happily for the cause of music, this was not to be. While living at Rome, in the famous Villa Medici, he had the pleasure of meeting some of the older musicians and artists who had known his father as a young man.

He also made the acquaintance of Franz Hensel, the beautiful and talented sister of Mendelssohn, who was

herself a composer, and who had married an artist.

In one of her letters, dated April 23d, 1840, she writes: "Gounod has a perfect passion for music. It is a pleasure to have such a fidgeter. My little Venetian delights him; he has a strong attraction for the Romance in B minor, composed here at Rome. As well as for the duet of Felix, his 'Après le dîner'—and especially for the 'Cavatina' of Bass, which he made me play more than ten times over."

FAMOUS COMPOSITIONS.

Gounod wrote beautiful melodies, which have been the delight of singers all the world over.

The famous "Ave Maria" was composed upon the first Prelude of Bach, using the prelude in the same accompaniment. It was while he was in London that he wrote that popular favorite, "Nazareth," and the solo, "There is a Green Hill Far Away," which is so loved to thousands, and is more of a promenade to music than a dance, as it consists of a procession in which both old and young take part, as they move several times around the ball-room in dignified order.

The tempo of the Polonaise is that of a march, played between Andante and Allegro. Nearly always written in 3-4 time, with the accent on the second beat of the bar—for in Slavic music the stress often falls on other beats beside the first—the rhythm resembles that of the Bolero.

In 1839, says Gounod, "I won the Grand Prix for musical composition at the Institute of France, and as a consequence, it was my privilege to occupy chambers for the ensuing two years at the palace of the Villa Medici, at Rome. I was at that time twenty-one years of age."

THE TALE OF TWO FAMOUS POLISH DANCES.

BY C. A. BROWN.

UNHAPPY Poland, divided as it was, after the memorable battle, between Prussia, Austria and Russia, and now erased from all maps, as far as being an independent country, was once upon a time a large and important kingdom, situated in the northeastern part of Europe.

Conquered, brow-beaten as they are, the people have steadily retained the hold of their native tongue, cultivated their history and traditions, and for these reasons continue to be three things: a nation, a people, and a nation.

They have carefully cherished their ancient music, too; for the Polonaise and the Mazurka, the two leading rhythmic forms of the nation, bear in their names the story of their primitive origin; one—the Polonaise—standing for the court and aristocracy, at a time when the Polish Knights were still others in warlike bravery, and were held up as mirrors of chivalry in every sense of the word; while the Mazurka belongs to the peasant people, and savors much of rustic jollity.

THE POLONAISE.

Franz Liszt says that the Polonaise originated some three hundred years ago, during the last half of the sixteenth century, at the court of the King of Poland, and has since been passed to the Polish throne.

During that year, the new monarch held a great reception at Cracow, the chief city of the kingdom. And at that sixteen-century drawing-room the nobles and their wives marched in procession past the royal seat to the

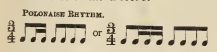
sound of stately music, which received the name of Polonaise. And as the men are said to have been very handsome and martial in appearance, while the ladies were very beautiful and gorgeously dressed, it must have been a splendid pageant upon which the eyes of the new king rested.

Afterwards, whenever a foreign prince was elected to be King of Poland, the same brilliant ceremony was repeated; and out of this custom the Polonaise was gradually developed as the opening dance at court festivities. "Peacock-dance" was an ancient name for it, and a good one—for there have been much strutting and great display of fine feathers.

It still exists in Germany, where it is danced at the beginning of all court balls. And a genuine Polonaise is danced and sung at weddings in the district of Kreszowiec, in Poland.

In former days it was at one and the same time the symbol of war and love, a vivid parade of military display and an intervening, coquettish dance. But the modern Polonaise rather inclines to be a dance, and is more of a promenade to music than a dance, as it consists of a procession in which both old and young take part, as they move several times around the ball-room in dignified order.

The tempo of the Polonaise is that of a march, played between Andante and Allegro. Nearly always written in 3-4 time, with the accent on the second beat of the bar—for in Slavic music the stress often falls on other beats beside the first—the rhythm resembles that of the Bolero.



It begins, as you will notice, with a sharply accented eighth note, followed by two sixteenth notes and four eighth notes. It generally consists of two parts, sometimes followed by a trio in a different key—the number of bars in each part being irregular. Its closing measure shows an eighth and two sixteenth notes, a sharply accented quarter note, an eighth note and an eighth rest. Perhaps we can remember more easily that the chief peculiarity of the Polonaise lies in the fact that a strong emphasis falls repeatedly in the half-beat of the bar, and that another special point is that the close takes place on the third beat, which is often preceded by a strong accent on the second beat.

It has been spelled also Polonais and Polonaise. Polacca is the same thing, and alla Polacca means in the style of a Polonaise, so we do not need to be puzzled.

It has always been a favorite form of composition with the great musicians, as we may see from the works of Bach, Handel, Beethoven and Mozart. Schubert wrote Polonaises for four hands, Weber the Opus 21 and the celebrated Polacca Brillante, Opus 72.

THE CHOPIN POLONAISE.

But it is to Chopin we must turn for its highest development. Chopin—himself a Pole, born just a few years ago—who loved his country as passionately as he hated her oppressors, and idealized her characteristics, wrote Polonaises for four hands, Weber the Opus 21 and the celebrated Polacca Brillante, Opus 72.

He is the most usual rhythm, although it is occasionally varied. The quicker notes, you will notice, are most frequently in the first part of the dance.

The earliest Mazurkas had a drone-bass—a single note—generally the tonic, and were properly for either four or eight pairs of dancers. But

Chopin's Polonaises into two distinct groups. In the first class the martial element predominates, and may be taken to represent the feudal court of Poland, the days of all its splendor. It includes those in A major, Op. 40, No. 1 (to Rubinstein this seemed a picture of Poland's greatness); F# minor, Op. 44, and A# major, Op. 53. In the second division there is a dreamy melancholy, symbolical of Poland in her adversity. It comprises Polonaises in C# minor and E# minor, Op. 26; in C minor, Op. 40, No. 2; in D minor, in B# major, and F minor, Op. 71.

The Fantasia Polonaise Ab major, Op. 61, differs from both groups and is thought to represent the national struggles as ending with a joyous song of triumph.

Chopin wrote fifteen Polonaises. The list includes Op. 3, for violinello and piano, and Op. 22, for piano and orchestra.

The story is told that after composing the celebrated A major Polonaise, Op. 40, Le Militaire, Chopin, while, and between sleeping and waking, in the dreary hours of the night, imagined that he saw the door of his room open and that a long train of Polish Knights and noble ladies, richly robed in the old-fashioned costume, entered and moved slowly by him. Terrified by the ghosts of the past which he had raised, the composer fled from the room and would not return to it for the rest of the night.

Chopin said that the Polonaise is the truest and purest type of Polish national character, and represents the noblest traditional feeling of ancient Poland.

THE MAZURKA.

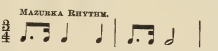
"Nothing equals the Polish women," wrote the susceptible Franz Liszt. "The Mazurka is their dance—it is the masculine Polonaise, but for ourselves, you can spell it either way, with the o, or without it."

The Mazurka, with its plenty of dense ballrooms, with plenty of space, the Mazurka is the most graceful of all—a "soul-tirilling dance," as an English writer describes it.

Born among the lowly, it has achieved distinction in high life. It derived its name from the word *Mazur*, which means a native of the province of Mazovia.

Mazurkas originated in national songs, which were accompanied with dancing, and were known as early as the sixteenth century. At its best it is a story acted out in a charming variety of dancing steps and gestures. Augustus III, Elector of Saxony, and King of Poland, from 1733 to 1763, was a distinctly pleasure-seeking prince, and it was he who introduced this dance into Germany.

The music which is written in 3-4 or 3-8 time, usually consists of two parts of eight bars—each part being repeated. And there is often a strong trill in the second beat of the bar. The tune usually ends also on the second beat of the bar.



Here is the most usual rhythm, although it is occasionally varied. The quicker notes, you will notice, are most frequently in the first part of the dance.

The earliest Mazurkas had a drone-bass—a single note—generally the tonic, and were properly for either four or eight pairs of dancers. But

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after the subjugation of Poland this national dance also became a Russian spoil, and is now performed by an indefinite number of couples. It became fashionable in Paris, and was finally reached England about 1845.

On its native soil the Mazurka must be one of the liveliest of dances, but as we know it the tempo is much slower than the ordinary waltz.

Other composers have written Mazurkas, but it was Chopin who adorned the framework of the national dance, and adorned it with gems of his choicest melodies. Schumann says that there is something new to be found in each one. And as he is estimated to have written fifty-six in all, we who come after him, have rich heritage in these tiny tone poems of a musical, though a conquered, nation.

THE STORY OF THE BELLS.

(For Reading at Children's Clubs.)

BY C. A. BROWN.

The subtle fascination which the sound of bells has for mankind must have its root deep-seated in human nature, because history relates that they have been in use from the very earliest ages as a means of calling people together.

Some authorities declare that they figured in the festivals of the goddess Ishtar in ancient times, and were used also in the responses of ancient oracles. Others date their origin from the time of Moses, when small golden bells, attached to the priest's robe, were mentioned as ornaments worn upon the hem of the high priest's robe of blue (Exod. xxviii, vs. 3, 4). These little bells were called "shofarim."

The great city of Nineveh was buried so long that Xenophon and his ten thousand troops marched over its site, more than two thousand years ago, without speaking of its existence. There, diving beneath the rubbish and decayed vegetation of four thousand years, small Assyrian bells were found, by Layard, among other antiquities, in the ruins of the palaces of Sennacherib and other proud monarchs of Assyria.

Some of these little bronze bells are now exhibited in the British Museum. Among the camps and garrisons of the Greeks, the patrols used hand bells, at the sound of which the sentinels were to answer. In doing this, they were also used to call the troops together at mealtimes, although one hesitates to speak of a dinner bell in the same sense as the beautiful, classic, Greek warrior, it seems so like sacrifice.

The large bells now in use in our churches are thought to have been invented by Paulinus, a British monk, Campanian, about the year 400 A.D.

There is endless romance in the story of bells. In former times, they were even christened, with great pomp, and were with ships, but with religious ceremony.

Many years ago it was a popular belief that demons could be frightened away at the sound of bell-tolling, leaving the Christians to go to prayer in peace. About the year 900, it is told of him that, when he was at play, as a very small child, a visitor was ushered into one of the adjoining rooms of the house.

The little boy stopped playing, and listened attentively to the unaccustomed footsteps.

He then observed gravely, to the gentleman who was present, "That gentleman, when he walks, marks a crotchet and a quaver."

Sure enough, the visitor, being lame, as walked with a limp. But we should say that he marked a quarter and an eighth note.

The Ave Maria Bell announced the hour for beginning and for ceasing labor. The Vesper Bell was the call to evening prayer. The Passing Bell was the summons to bury the dead, when among was passing from life.

THE CURFEW.

The ringing of the Curfew Bell was an ancient custom common throughout Europe during the Middle Ages, and introduced into England by William the Conqueror. The word curfew is from the French *couvrir le feu*, literally to cover the fire. It was rung at eight in the evening, when all lights and fires were to be extinguished. This was to prevent fires from breaking out.

In Charleston, S. C., there is a chime of bells with a most thrilling story; among other things they have crossed the Atlantic Ocean five times. For seventy long years these bells regulated the social life of Charleston city. They called to worship, celebrated all occasions of joy or sorrow, and they ruled the movements of every citizen the night curfew.

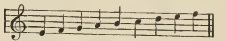
China's civilization is so old that it is said the Chinese fed silk-worms before King Solomon built his throne. And their ponderous bells rank next in size to those of Russia, herself, who excels all others.

THE LARGEST BELL IN THE WORLD.

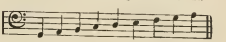
For the king of bells, largest in the world, is the great Bell of Moscow—City of Bells. It weighs about 200 tons, or 435,722 lbs., is a little over 21 ft. high, and about 24 in. in diameter. Historians are in doubt as to whether this giant bell was ever rung.

In 1837 the Czar Nicholas caused it to be used as a chapel, the entrance being through a fracture in the side. It is said that it probably broke upon it as a waste of gold and money. For the cost of the monster, in bell-metal alone, was over \$340,000, to which was added more than \$100,000 in precious metals, jewels, etc. As the records say, that at the casting of this bell, nobles from all parts of Europe were present, who vied with each other in casting gold and silver into the furnace.

FOR THE WEE ONES.
These little little notables belong on the Staff. In the Treble—how they all laugh! K, G, B, D, F, on the lines, have their place. And F, A, C, E—they can spell the word Face.



Their nine little cousins, way down in the bass, have the hardest work, to keep up with. For while G, B, D, F, A, C, E, can sing his own Poor A, C, E, G cannot spell half so fine.



A MUSICAL WALK.
SAINT-SAËNS is perhaps the greatest of living French composers, and devoted the love of music early. It is told of him that, when he was at play, as a very small child, a visitor was ushered into one of the adjoining rooms of the house.

The little boy stopped playing, and listened attentively to the unaccustomed footsteps.

He then observed gravely, to the gentleman who was present, "That gentleman, when he walks, marks a crotchet and a quaver."

Sure enough, the visitor, being lame, as walked with a limp. But we should say that he marked a quarter and an eighth note.

the Beatles and
his study.

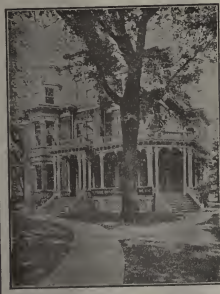
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SOME COMMON SENSE FINGER-
ING HINTS.

BY FRANK R. AUSTIN.

It is reputed of De Pachmann, one of the most famous living pianists, that he seldom if ever makes a slip-note, his technique being absolutely sure and clean. On the other hand, we read in any biographical sketch of the life and career of the famous Rubinstein that his playing was full of wrong notes, and his technique, though remarkably wonderful in the achievement of difficult passages, was not to be relied upon for clean, clear interpretation.

On being asked about his wonderful ability for cleanness of execution, De Pachmann made answer, "If I possess a cleaner technique than any of my fellow pianists it is wholly due to the pains I take in choosing good fingering for difficult passages in the compositions I study and play. I spend hours and hours working out advantageous fingering, and if I cannot adopt suitable fingering which will give me absolute surety and comfort in the interpretation of a certain difficult passage I simply avoid such passage, or work with it until some device of suitable fingering suggests itself to me."

In contrast to this testimony from such a great artist as to the importance of good fingering, Rubinstein is said to have sorrowfully but candidly admitted, "I depend entirely upon my strength, largeness of hand-stretches, and temperament to get my effects. My playing seems to thrill my audiences, but if they only knew it, I make enough wrong notes during the course of each and every concert to compose a new piece. If my playing pleases my hearers, it must be due only to my power of covering up my slips with good interpretation."

GENERAL PRINCIPLES.

There are some general principles of fingering which are applicable to all conditions of hand-construction. For example: We all have five fingers on each hand. Of these, the thumb is the strongest, the third or middle finger the next, and then ranging in strength follow the fifth, second, and lastly the weak fourth finger. These physical conditions are common to all students, and hence we evolve a fingering which will bring the strongest fingers where most needed and use judgment in not placing the clumsy thumb or weak fourth finger where the former's awkwardness and the latter's helplessness will be apparent.

RULE ONE.

Loud or accented tones should always be played, where possible, with strong fingers.

The foregoing rule is evolved according to comparative strength of fingers; a second general rule may be made according to the number of fingers.

You have five fingers (the thumb being numbered as the first finger by the figure 1, for convenience, a much superior system to the old English style of indicating it with an X) use five notes in width, place a finger on each note and do not remove it until necessary. When you have run out of the notes of what is to come demands, i. e., if descending in the right hand,

you have three notes left to play after reaching the thumb, put the third finger over and end on the thumb. The aim in fingering according to numbers being to end upon an outside finger, either the thumb or fifth, according to circumstances. Often in sequences, a unique fingering can be adopted which will apply not only to the first phrase, but to every repetition of that phrase in sequence form.

RULE TWO.

Use up the fingers as far as they go, then only use as many more as the notes require, but to every repetition with an outside finger.

Still another general rule may be evolved from the natural position of the fingers of the hand. The thumb being an outside finger on either hand must be kept so in playing chords (octaves), the same applying to the fifth, which is also an outside finger. In applying octaves, some authorities recommend that the fourth finger be used in preference to the fifth on black keys; but this rule has been discarded as unnecessary and risky in rapid octave playing. In fingering four-note chords, the outside fingers take the outer notes, the two middle tones being fingers as is most comfortable for the performer. Bass notes in the left hand are taken with the fifth finger, and if the chord succeeding the bass note is a small one, part of a larger chord, the finger which would be employed were the chord filled out is used in the movement to be played. When extended broken chords are played, no matter how large the intervals of space between the notes, the outer fingers maintain their place at the top and bottom of each chord. The fingering in such instances being assisted by a side motion of the wrist.

RULE THREE.

Keep the outside fingers in their natural position, using them for extremes in executing and for the outer notes of all chords and octaves. Lastly, rules of fingering are evolved from the construction of the keyboard, according to the uniform position of white and black keys. The position of black and white keys guides the fingering universally recommended for the various major and minor scales, well known to all students of the piano. The old rule, "never put the thumb on a black key" has been a good one in general, but very often it is necessary to break this rule. No better suggestion can be offered in acquiring good fingering on the keyboard than a careful and diligent study of the major and minor and chromatic scales, under the guidance of a teacher.

RULE FOUR.

Memorize the standard fingering prescribed for the major and chromatic scales; also for chords and their many inversions.

Two closing suggestions on this subject. There is no necessity as a rule of changing fingers upon the same note which is written to be repeated two or more times, unless the tempo demands a very fast repetition; then use the third, second and first in quick succession on the note repeated, wiping the surface of the key so played with the finger employed in order to facilitate the speed. If the same note only repeats twice, do not change. Again, it will prove a great advantage in playing very low notes in the left hand to go the low note by placing the thumb on the octave of it above.

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THE ETUDE

MIRTH AND MUSIC
WIT, HUMOR AND ANECDOTE

FARFALIC OPERA PLOTS.

From the days of Addison to the present time opera has afforded artists a fine opportunity for the exercise of their talents, says Gustav Kobbe in the *April Designer*. An art-form in which five minutes and innumerable trills and roulades are required to sing "I love you," a phrase which often can be spoken, and with the desired effect upon the person addressed, in less than two seconds, obviously differs from the ordinary methods of human communication.

Opera is, in fact, delightfully untrammelled by ordinary considerations of time and space. Thus Mr. Andrew Lang facetiously calls attention to the fact that "Aida" is cast at large in the wide period "when the Pharaohs ruled over Egypt," say five thousand years; while, regarding the entrance of *Valentine* in "Les Huguenots"—a veiled lady is led through the room into the gardens on which the window opens—Mr. Lang's comment is that a secret visit would naturally enter the gardens in this, the only conspicuous and compromising way, instead of going around outside. Otherwise there would be no plot; besides

this is the most absurd method possible."

As for the plot of the celebrated "Trovatore," Mr. Lang confesses that it produces on his brain much the same effect as a page of algebra, "or records on clay, which look like chocolate inscribed in cuneiform."

Regarding this same "Trovatore," my personal experience is that, after hearing it for the twentieth or thirtieth time, I know no more of the story than at first. Once I conscientiously read through the libretto from cover to cover, with the result that since then I know even a little less about it than before.

Not all the opera plots however are farfalic, for the works of Wagner stand alone in their majesty of conception and dramatic excellence. Ernest von Wildenbruch, one of the foremost dramatists of the newer German school, has said that Wagner is the greatest German dramatist since the time of Schiller. Ruskin, however, entertained an entirely different opinion and with his remarkable fluent use of English describes a performance of "Die Meistersinger" thus:

"Of all the *bête*, clumsy, blundering, boggling, baboon-headed stuff I ever saw on a human stage, that thing last night beat everything—as far as the story and acting went—and of all the affected, sapless, soulless, beginningless, endless, topless, scrambly, sturviest, senseless, scrambly, topless, and boniest, dogged of sounds I ever endured the deadliness of that, as far as its sound went, I never was so relieved, so far as I can remember, in my life, by the stopping of any sound, not excepting railroad whistles, as I was by the cessation of the cobweb's bellowing; even the siren's siren's caricatured twang was a rest after it. As for the great "Lied," I never made out where it began or where it ended, except by the fellow's coming off the horse block."

HOW A COOK BECAME A COURT MUSICIAN.

Lully did much for music in general, but especially for the French opera. He was originally a *sous-marinier*, or under-sculion, in the back kitchen of Mlle de Montespan, whose page he would have been but that his ugly appearance stood in his way. What with his fiddling in the kitchen, however, and the offense given to his mistress by a song he composed, and which became very popular at the Court, Lully

was expelled from the kitchen. Louis XIV had compassion on him, and though he could not well put him into the Court band, he commissioned Lully to form an orchestra of his own, which was named "*Les petits violons de Roi*." The body of the little fiddlers soon rivalled the "big" ones, till ultimately it rose to be the Court band. The ex-sculion became a great favorite with the king, and used to talk to him in a very off-hand manner. Thus, on one occasion, the performance not beginning at the proper time, Louis XIV sent a messenger to the composer to tell him to make haste. "Tell the king he can wait!" was the reply sent back.

On a similar occasion much the same kind of reply was returned, which this time seriously offended the king and drew what he would during the performance which followed, Lully could not draw a smile from his majesty. *Des mots* were made, but all to no purpose. A favorite piece was put on, and by a prearranged emergency Lully volunteered the part of the hero, and exerted himself to his utmost, but yet no look or word of admiration passed from the king. Then, as a final effort, Lully rushed from the back of the stage and dashed into the orchestra in front, falling onto the harpsichord and smashing the keys with his head. The king, who was throwing the king into convulsions of laughter, and of Lully's once more gaining the favor of his patron.

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